Royal Academy of Music Magazine

Royal Academy of Music

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Sir David Lumsden

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Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Number 245 Summer 1989
Royal Academy of Music
Marylebone Road
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In this magazine's period of absence many changes have taken place in the structure of education in this country, new brooms have been wielded, and traditional practices and prejudices have been swept aside. I make no excuse for the following sermon, however contrived it might appear.

The great cathedral churches of medieval Europe were built for the glorification of God, not for personal vanity or gain. As the master passed on his skills to his apprentices so were the magnificence and excellence of his craft guaranteed for future generations. Today the value of such excellence and the perception of teacher and pupil are too often measured in financial terms: can we cut corners to save money? can we get more for less? Vocational training in music should be given and received to perpetuate and extend the highest standards. Corners cannot be cut, more cannot be achieved with less. Music, like the stonemason's craft, cannot be taught overnight.

The Royal Academy of Music has a deserved reputation for the excellence of its teaching; it has come to recognize the importance of diversity and the attraction of the finest teachers. Those who withdraw from or avoid the arguments in favour of the improvement of standards or who attack positive efforts to alter the *status quo* of music education in this country are guilty of betraying the opportunities offered to future generations of musicians. Complacency, apathy and compromise are deficiencies readily highlighted by the executive committee of the Polytechnic and Colleges Funding Council (PCFC) when advising the Secretary of State on matters of funding.

Within the last three academic years three university music departments have been axed, together with several other music courses in public-sector education. Invaluable training courses, such as the National Centre for Orchestral Studies, have been forced to suspend their London operations because of financial difficulties, and others, such as the National Opera Studio, have had their state subsidy diminished. The RAM is now 'leaner and fitter' and has taken positive steps to provide the best possible training for professional musicians in the spirit of the 1978 Gulbenkian Foundation report, *Training Musicians*, and yet its future, too, is in no way certain. The independent committee of inquiry called for by the PCFC will have a wide remit: the Royal Academy, the Royal College of Music and Trinity College of Music must present their individual cases for the future training of performing musicians to the highest possible levels.

Those who call for the 'rationalisation' of music education and of its great teaching establishments too often ignore the views of the students themselves. Clearly, public money should not be wasted to provide unnecessary music courses; however, those best placed to decide what is worthwhile are not civil servants, or even government ministers, but collegiate governing bodies, principals, staff and students.

Business sponsorship of the arts is set to become the major source of income for arts organisations: the responsibility is with the artistic community to make it work in its favour. The recent Education Reform Act has rendered the term 'public-sector education' meaningless. Each institution formerly supported directly by the DES must now prove that it can generate revenue from other sources. For arts education and training, however, the State must continue to provide for and to support the best and most successful teaching establishments: mistakes made now will affect the quality and quantity of music education in Great Britain for may generations. This magazine intends to offer a platform for debate on the future of post-school music education, to develop an active exchange of views on the present conservatoire system (both in this country and abroad), and to help encourage a consensus of the education of professional performers and instrumental teachers.

ANDREW STEWART

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Cover illustration: 'With thy sweet fingers when thou gently sway'st the wiry concord', one of a series of postcards of Academy treasures (see ***News Update*** *p. 5)*

From the Principal

Sir David Lumsden surveys future prospects, plans and initiatives

I am delighted that the *RAM Magazine* is once again alive and kicking, and I welcome the publication of this first issue in the new series under the editorship of Andrew Stewart. Andrew's position as Editor of the *British Music Year Book* gives him a privileged seat at the centre of musical journalism, and with his initiative, enthusiasm and contacts, the magazine should thrive and prosper. May good fortune attend him in this new and important enterprise.

The Principal, Sir David Lumsden

Just as the Magazine launches into a new era, so does the Academy. As you will know, the Education Reform Act took effect from 1 April 1989. This has many repercussions for us, from academic teaching to financial support. This is not the time or place to go into detail. Suffice it to say that, from now on, one of the main effects of the Act is to encourage enterprise and realism, with (for the first time) the capacity not only to keep the money we can generate from our own fund-raising activities, but to apply that money to the running of the place as we think best. This is a significant change for the good.

Our Appeal, launched in 1986, has been successful in reaching its target of £2.0 million from public subscription. Much of the money raised is already providing new and better bursary awards for students, and has transformed many other aspects of the Academy. To all those who contributed – companies, trusts and, particularly, individuals – we owe a tremendous debt of gratitude. I have thanked them publicly already, but I take the opportunity in this Editorial of doing so again.

One of the achievements of our former Appeals Director, James Bates, was to instigate two new associations which we hope will be of great and lasting value and support to the Academy. I refer to the Friends (members of the public with no formal link with the Academy, but who love music and have the Academy's interests at heart) of whom there are now over 300; and to the Guild, formed last autumn, which comprises Fellows, Honorary Members and Honorary Fellows. It is encouraging to think that these organisations now exist to supplement, support and strengthen the Academy's activities and to complement the RAM Club, whose centenary we rejoice in celebrating this year.

"We need to remind ourselves from time to time that the Academy exists to serve its students."

We all need to remind ourselves from time to time that the Academy exists to serve its students. Whatever the changes in government policy towards the provision of music education, we shall always continue to put the training and teaching of our students at the top of the agenda. We are adapting the curriculum to suit *their* needs; we are strengthening the management of the Academy to benefit *their* future; we have set up a Development Office to plan long-term sources of finance to assist *their* time here. Of course other things are important: staff development, purchase of instruments, new building work, to name but three (and I hope that, by the time of the next issue of the Magazine, work will be about to start on the refurbishment of the Duke's Hall). But the directions the Academy has taken of late, and will take in the future, are geared to training young musicians to the highest national and international standards. We shall not compromise our standards on that ultimate goal.

I hope that when our students leave the Academy they will reciprocate the help they have received in one positive way, and that is by joining the RAM Club. Indeed for five years after leaving the Academy subscription to the Club will be free for all students. I hope this will encourage them to join and to participate in its many interesting activities. The Club's Centenary will be marked in July by a dinner in the presence of its 1989 President, HRH the Princess of Wales. The Club is a splendid way of maintaining contact with friends and colleagues and I commend it to all those who do not yet belong.

If you are reading this Magazine you will have been given it *gratis*. In due course a charge may well be made – when we believe we have a Magazine whose contents will be lively and newsworthy enough to justify that charge. There has been no Magazine for two years, so on this new issue hang our hopes for its future. Please let us know how we can improve it to help widen its readership.

■ Academy treasures in print

Thanks to financial help from the RVW Trust, the Academy has been able to produce postcards of some of its treasures, for sale to benefit the Appeal.

Amongst the items photographed for this baker's dozen of postcards are paintings such as 'With thy sweet fingers when thou gently sway'st the wiry concord' by Edith Hipkins, 1883 (*see* front cover); instruments such as the famous viola 'Archinto' and the violin 'Maurin' by Antonio Stradivarius; and portraits such as that of Giulia Grisi by François Bouchot, 1840. They make a splendid group, and are priced individually at 30p and, for the set, at £3.50 plus postage. They can be purchased from the Academy and, we hope, from music outlets generally.

■ Associated Board's Mahler

As one of the highlights of the Associated Board of the Royal Schools of Music's centenary year, Ole Schmidt is to conduct a performance of Mahler's Eighth Symphony in the presence of HM The Queen Mother at the Royal Albert Hall on 29 October at 3.00pm. The orchestra and chorus for this concert is to be chosen from students of the four Royal music conservatoires, with the Academy's Alan Brind, past winner of the BBC's Young Musician of the Year competition, as leader of the orchestra.

■ Broadwood's generosity

The Academy's Appeal has benefited by a substantial gift of £363,000 – presented by the Broadwood Trust. Mr Adam Johnstone, Chairman of the Trust, and his wife Monica (a direct descendant of John Broadwood), in announcing the gift, stated that 'with the inclusion of the collection of antique Broadwood Pianos valued at £101,000 – including the Grand played by Chopin in his last concert in London, and the Schudi Harpsichord – the total given by the Trust now amounts to over £600,000.'

NEWS UPDATE

Young Siberian Violinists Visit The Academy

Andrew Stewart outlines the background to the remarkable achievements of Russia's remotest music conservatoire

In 1956 a music conservatoire opened in the isolated Siberian city of Novosibirsk. By the end of its first decade, the M. I. Glinka Conservatoire had attracted an impressive list of Russian music educators. Not content with correcting or refining the techniques of post school-age children, the Novosibirsk authorities established a series of junior music schools, where theories of technique and other performing disciplines could be tested on young children from the first time they held an instrument.

The success of this scheme, particularly in string playing, is remarkable. The Soviet system has been altered to accommodate the success of Novosibirk's Conservatoire: here, talented children have proceeded to the highest levels of musical ability because of, rather than in spite of, their first teachers.

In early March, the Duke's Hall witnessed two staggering concerts given by five violinists from Novosibirsk, whose ages ranged from 11 to 17 years and whose technical and musical maturity would strain any critic's armoury of superlatives. Professor Zakhar Bron, the unassuming figure who has been elemental in the success of the Novosibirsk system, can be justly proud of the ovation his pupils received and of their prodigious and uncanny musicianship.

Vadim Repin, already considered a 'master' of the instrument in his home country, displayed playing of outstanding virtuosity without apparent effort, producing a dramatic, almost symphonic, performance of the notoriously difficult Brahms Sonata in D minor. Repin won the Wieniawski Competition in Poland when only 11 years old, the same age as the weekend's youngest performer, Iliya Konvalov, who plays on a Stradivarius loaned from the USSR State Collection for his outstanding achievements. Age does not form part of the value judgments made about these musicians: they stand comparison with today's finest international players. One of the most outstanding qualities that Bron has extracted from his students is that of consistency of tone production, which is always clear, warm and rich, adjectives that can only insufficiently describe the effects produced. Natalia Prishpienko, Nikolay Madoyev and Maxim Vengerov contributed further testimony to Bron's excellence as teacher and guide.

Even the most sceptical member of their audience agreed that, whatever the methods of Bron and his colleagues, the effectiveness of the results was immediately apparent. The question is begged: what can be learned from the Novosibirsk system? The involvement of one the country's foremost artists agents, Ibbs & Tillett, in co-promoting the RAM concerts and in being the first western sponsors of Novosibirsk's All-Union Junior Violin Competition suggests that more will be heard of these young artists in the West. Part of the competition's first prize is to be a presentation recital in London this October.

Bron was quick to accept Sir David Lumsden's offer that representatives from the two conservatoires should meet to discuss reciprocal ways in which teaching staff from both might come to learn the respective strengths of each establishment. A meeting is to take place later this month in Brussels to formulate a clear agenda of proposals. Bron accepts that the type of repertoire performed and studied at Novosibirsk is traditional and confined to works of the classical and romantic periods, borne out by the students' choice of works from Vivaldi to Wieniawski, and that there is much to be learned from the Academy's greater emphasis on producing string players capable of working in a variety of stylistic idioms and performing groups .If sufficient money can be raised, the possibility of an exchange of members of staff for a substantial period from London to Siberia and *vice versa* may be one of the ways in which glasnost will benefit fututre generations of string players at the Academy.

Adam Johnstone: 'Most generous gifts'

Sir David Lumsden, who accepted 'these most generous gifts' on behalf of the Academy, stated that 'this was the Academy's biggest gift ever and one of the biggest gifts ever to a music college anywhere in the UK.' The Appeal target of £4.5 million is now well within sight. The next phase of refurbishment and renovation of the Academy, concentrated on the Duke's Hall, is set to get under way, encouraged by the generous support of Academy friends and benefactors.

At the official presentation of the cheque by Mr and Mrs Johnstone at the Academy in May, the Principal pointed out that 'there is more to it than money, it's more than the instruments: it's the tremendous commitment shown to us by Adam and Monica and the Broadwood Trust.' Surrounded by seven magnificent examples of Broadwood's art, Sir David pointed out that 'we are concerned to preserve them and we are concerned to *play* them.'

David Owen Norris, aided by Emily White and Zoe Solomon, gave a whistle-stop tour of Chopin's instrument, followed by an enlightening demonstration of a Broadwood Grand of 1807, roughly contemporary with that presented by the firm to Beethoven. Perhaps of greatest historical interest is the Broadwood square piano used by Elgar to compose, among other works, the *Enigma Variations*. The Principal referred to the great value to the modern keyboard player to be able to hear the sounds and experience the instruments that Beethoven or Chopin would have know.

Roger Steptoe

■ The Rendell Trust

On Wednesday June 28th a special event will take place in the National Westminster Hall which will benefit the Royal Academy of Music Appeal.

The inspiration for the foundation of the Rendell Trust was a Charity Concert given in 1984 in St Albans Abbey by the Royal Academy of Music Symphony Orchestra, with the soloist, Murray Perahia. This concert was a memorial for Robert Rendell, Honorary Treasurer of the Royal Academy of Music at the time of his death from leukaemia in 1982.

Since her husband's death, Beryl Rendell has worked tirelessly to establish a trust to provide funding for concert experience to young musicians. Money from ticket sales at such concerts is channelled into chosen charitable organisations.

■ Student Search

The Royal Academy of Music is tracking down its old students, and intends to hold a reunion for those who left between 1945 and 1964. A series of other events is planned, open to older and more recent graduates alike, and the Academy plans to produce a news bulletin for alumni. All ex-students are invited to contact Janet Snowman (01-935 1665) in the Development Office, Royal Academy of Music, Marylebone Road, London NW1 5HT.

■ Warden's Report

Peter James, Warden of the RAM, reports that the quality of candidature of those who auditioned in December 1988 and the gratifying take-up rate of offers made indicate another very good prospect for this September.

PEOPLE & PLACES

This year's Greenwich Festival is to feature a number of works by **Roger Steptoe**, including the world première of a festival commission, *The Idea of Freedom*, a collaboration with Ursula Vaughan Williams to mark the bicentenary of the French Revolution (16 June, Blackheath Concert Halls SE3, 7.30pm). Other works to be performed are Steptoe's Second Piano Sonata, the UK première of the Oboe Quartet (8 June, Ranger's House SE10, 7.30pm), and his *Elegy on the Death and Burial of Cock Robin* for counter-tenor and strings (18 June, St Alfege's Church SE18, 7.30pm).

Paul Patterson's music is to be featured in two British festivals this year: the Peterborough Festival from 2-7 July and the Southwark Festival from 7-14 October.

The David Reichenberg Trust has announced its second annual Baroque Oboe Awards. Winner of this year's major scholarship is **Matthew Dixon**, who previously received an instrument grant from the Trust in 1988. He is currently studying with Anthony Robson at the Academy, and receives the award for a further year's study with Paul Goodwin at the Royal College of Music.

New Teaching Staff appointed to the Academy in the past Academic year are **Peter Holtslag** (recorder), **Daphne Boden** and **Skaila Kanga** (harp), **Erich Gruenberg** (violin), **Charles Brett, John Kitchener, Yvonne Minton** and **Mary Thomas** (singing). The Academy welcomes them to their new posts and looks forward to many years of successful collaboration.

A Directorate has been installed. It consists of the Principal, the Administrator and the Warden, together with **Rosamund Sykes** as deputy administrator, **Jasper Thorogood** as deputy warden (January 1990) and **Peter Shellard** as director of development, a newly established office.

Bramwell Tovey has been appointed to the post of artistic director of the Winnipeg Symphony Orchestra in Manitoba, replacing Kazuhiro Koisumi. Tovey takes over the post in September with the aim of extending the orchestra's international reputation. He is to continue as musical director of the New D'Oyly Carte company.

COURSES & EVENTS

An impressive cast-list has been gathered for the Royal Academy of Music's first Summer School of Music, run in conjunction with nearby Regent's College. This new venture is intended to become a regular feature of the life of both institutions, and is primarily aimed at advanced students and professionals, world-wide, wishing to undertake a concentrated period of musical study during the summer months. The only programme of its kind to be offered in the capital, the Summer School is set to run from 8 July to 2 September under the directorship of Louis Halsey, director of music at Regent's College.

Professors from the RAM and distinguished guest tutors will take classes, seminars and individual sessions, offering a varied daily fare at both the Academy and Regent's College. Courses start with a splendidly 'catholic' look at church music in practice, centred around St Marylebone Parish Church (8–15 July); singers and accompanists are accommodated under Kenneth Bowen's direction (15–22 July); Early Music is provided for by members of London Baroque, Emma Kirkby and Roy Goodman (22–29 July); Norbert Brainin, Siegmund Nissel and Martin Lovett are to coach two courses for young professional string quartet members as an extension of their directorship of the RAM's Chamber Music Studies' course (29 July–5 August, 5–12 August). Other activities include the Jazz Academy, a course aimed at full-time students and teachers who wish to expand their knowledge and experience of 'classic' jazz under the tutelage of Kenny Wheeler, John Dankworth, Michael Garrick and, among others, John Taylor (12–19 August).

Further details, prospectus and application form can be obtained from Summer School of Music, Regent's College, Inner Circle, Regent's Park, London NW1 4NS *tel: 01-487 7509. Applications must be made by 10 June, although late applications will be considered on the basis of spaces available.*

A new international award for young professional singers, the BP Peter Pears Award, has been launched in memory of the tenor with a £30,000 sponsorship from BP. The competition is open to all professional singers under 30 and will be judged by a panel chaired by Lord Harewood. There is a first prize of £5,000 plus a London recital, and a second prize of £1,000. There will also be a piano accompaniment prize of £1,000, donated by Princess Margaret of Hesse and the Rhine. Preliminary auditions take place in October. Deadline is 30 June. Details from Keith Grant, 43 St Dunstan's Road, London W6 8RE.

British composers, or those resident in the UK for at least three years, have until 14 July to enter scores for the Southampton International New Music Week, which takes place in September. Selected works will be discussed in workshops and may be performed by the Uroboros Ensemble; the Bournemouth Symphony Orchestra may commission an orchestral work from one of the composers. Details from the administrator, Uroboros Ensemble, 13 Nevil Rd, Bristol BS7 9EG

Composers wishing to enter the tenth International Competition for Original Composition for Band should do so by 20 July 1989 with an unpublished score between five and 12 minutes in length. First prize is L4m (£1,700). Details from segreteria Pro Loco, via Laudati, 4-06073 Corciano (PG) Italia.

String players (with bow) maywish to apply for the third International Nicanor Zabaleta Competition 'Great Virtuosos', for which first prizes of P750,000 (£3,800) are offered in both upper and lower string categories. Players under 36 are invited to enter by 31 July 1989; the competition takes place in Spain later in the year. Details from Caja de Guipúzcoa (cultural services), Calle Garibay No 20, 20004 San Sebastian, Spain.

The second Concorso Internazionale di Musica 'Castello di Duino' is open to oboists of any nationality born after 31 December 1953. Last day of entry is 30 June 1989, and the competition will be held from 19 to 24 September 1989. First prize will be L6m (£2,600) and an oboe presented by Patricola spa. Details from segreteria del Concorso Internazionale di Musica, Castello di Duino, 34-13 Duino 30 (Trieste), Italia.

■ RAM Concerts

Wednesday 28 June Duke's Hall 7.30 pm. The Bingham Quartet; George Crumb: *Black Angels*; Mina Keal: *Quartet No.1*; Elizabeth Machonchy: *Quartet No.5;* Sidika Ozdil: *Quartet*

Thursday 29 June, National Westminster Hall, 25 Old Broad Street EC2. A Concert and Buffet Supper in aid of the Royal Academy of Music Foundation Appeal 7.15 pm. RAM Sinfonia. Conductor: Nicholas Cleobury. Mozart: Overture *Marriage of Figaro;* Robert Saxton: *The Ring of Eternity;* Haydn: *Cello Concerto in D* (Soloist: Alexander Baillie) Mozart: *Symphony No.38 in D 'Prague'*. Please apply for tickets (£50) to The Rendell Trust, The Royal Academy of Music, Marylebone Road, London NW1 5HT. All proceeds from the concert will be donated by the Trust to The Royal Academy of Music Foundation Appeal.

Friday 30 June. University of California New Music Ensemble. Concert Room 1.10 pm. Lunchtime Concert. Concert Room 2.30 pm Workshop Workshop/reading session of student composers' new works

Friday 30 June, Duke's Hall 7.30 pm. Recital. Beethoven: *Sonata in D, Op. 12 No.1* for violin and piano; Beethoven: *Trio in E flat, Op.1 No.1* for violin, cello and piano; Kodály: *Duo, Op.7* for violin and cello Carmel Kaine (violin) Alexander Baillie (cello) Stephen Bishop-Kovacevich (piano).

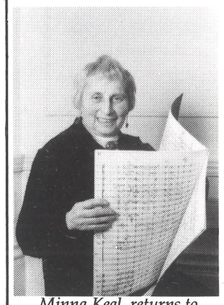
Friday 7 July, Duke's Hall 7.30 pm. Choral Concert RAM Symphony Orchestra and Chorus. Conductor: Horst Neumann. Mendelssohn: *Walpurgis Nacht* Paul Patterson: *Stabat Mater*

Sunday 9 July, 3.15 pm. Junior Academy Concert of Chamber Music at the Purcell Room. Tickets £3.50 available from the RAM Junior Academy Office or Royal Festival Hall Box Office from 6 June.

WINNERS

This year's round of 'in-house' competitions has produced the usual impressive list of winners. The adjudicators for these events continue to be drawn from among the most eminent and distinguished musicians: Luciano Berio judged both the Manson Prize for ensemble playing and the Josiah Parker composition prize. Other adjudicators included Geoffrey Parsons, Anne

MALCOLM CROWTHERS



Minna Keal returns to the Academy 50 years on (see ***RAMConcerts****).*

Antal Dorati 1906 – 1988

Howells, Robert Sherlaw Johnson, Paul Hamburger and Lady Susi Jeans. Congratulations must also go to those students specially commended, to all participants and to members of staff responsible for preparing and encouraging the competitors.

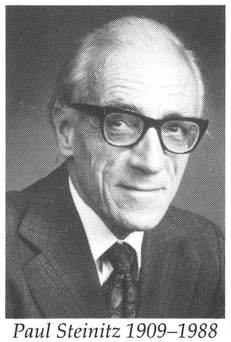
The winners of the Nicholas Blake Prize (wind ensemble) are **Susan Torke**, **Barry Scorgie**, **Angela Crispe**, **Clara Kingslake**, **Duane Schulthess**. With pianist **Karen Suter** the ensemble also won the Harold Craxton Memorial prize. **Susan Torke** also wins the All Flutes Plus Prize.

The Douglas Cameron Prize (cello & piano duo) goes to **Joely Koos** and **Andrew Rapps**; the winner of the Blyth-Buesst Operatic Prize is **Mark Pancek**; **Alan Brind**, **Joanna Godden**, **Naomi Brown**, **Sian Bell** have won the Sir Edward Cooper Prize for string quartet, and the winner of the Christian Carpenter Prize for piano is **Rupert Burleigh**.

The Else Cross Prize for 20th-century piano has been won by **Jessica Butters**; **Benjamin Davey** and **Rupert Burleigh** have bagged a brace of piano prizes, being the winners, respectively, of the Lillian Davies Prize and the Else Cross (Brahms) Prize, and the winner of the William Elkin Prize (composition) is **Roderick Watkins**.

Marie Prost has won the Helen Eames Prize for singing; the two Elena Gerhardt Lieder Prizes for piano accompaniment and for singing go to **Janet Waterfield** and to **Paul West**, and **John Bradbury** (clarinet) has won the Geoffrey Hawkes Prize.

The winner of the Janet Duff Greet Prize for piano is **Simon Hester**; the John Ireland Prizes for singing and for piano accompaniment have been won by **Hilary Clark** and **Elizabeth Upchurch**, who has also won the Scott Huxley Prize for piano accompaniment, and the winner of the Henry W. Richards Prize for organ is **Joanna Marsh**. The winner of the Josiah Parker Prize (composition) is **Roderick Watkins**.



Paul Steinitz 1909–1988

Philip Scriven is winner of the Margaret and Sydney Lovett Prize for organ accompaniment; **Miranda Dale** (violin) wins the David Martin Concerto Prize.

The winners of the Manson Prize (ensemble playing) are **Simon Roberts**, **Ruth Butler**, **Nicola Burton**, **William Hawkes**, **Judith Rees**. **Gonzalo Moreno de Andres** wins the Flora Nielsen Prize for piano accompaniment).

The Flora Nielsen Prize for singing goes to **Elaine McKrill**; the winner of the Major van Someron-Godfery English Song Prize (piano accompaniment) is **Simon Over**; the Major van Someren-Godfery English Song Prize has been won by **Neal Davies**; the winner of the Rutson Prize for singing is **Antonia Francis**, and **Emily Bauer-Jones** has won the Oratorio Prize for 2nd-year singers.

The winner of The winner of the Winifred Small Prize (solo violin) is **Geza Kayser**; the Theodore Holland Prize (viola) is **Nikos Zarb**; **Josephine Kinght** wins the Herbert Walenn Prize for solo cello, and the winner of the Florence Woodbridge Prize (bassoon) is **Susanna Cohen**.

OBITUARIES

Since the last edition of this magazine the list of those many colleagues and friends now deceased has continued to expand. In future, editorial policy will be to salute those members of the music profession and others who have played a significant rôle in the life of the Academy in the form of a brief obituary notice. To avoid the charge of bias or lack of judgment, and for the purposes of an archive, this issue lists only the names, Academy honour and dates of death (where known) of the departed. It is with deep regret that the death is announced of the following members:

W. Ifor Jones FRAM on 11 November 1988

John Simons BMus HonFTCL HonRAM

Anthony Pini OBE FRCM HonRAM on 1 January 1989

Denis Matthews CBE FRAM on 24 December 1988

Angus Morrison CBE HonRAM on 23 January 1989

John Tunnell OBE FRAM on 24 September 1988

Gladys Parr FRAM on 4 November 1988

Antal Dorati HonKBE HonRAM (Consultant Professor since 1984) on 13 November 1988

Arthur Longman (Member of Administrative Staff 1953-76) on 14 November 1988

Gordon Clinton HonRAM on 17 June 1988

Karen Breakwell (nee Lister) (Registrar's Secretary 1978-86) on 8 July 1988

John Morley HonFRAM in August 1988

Helen Read HonARAM on 23rd December 1988

Ernest Lush HonRAM on 12 May 1988

Lilly Phillips FRAM (Member of Professorial Staff (1972-78) & teacher in Junior Academy over many years) on 14 May 1988

Florence Hooton OBE FRAM (Member of Professorial Staff 1966-87) on 17 May 1988

Sidney Scotchmer (Hall Porter 1980-86) on 21 January 1988

Gerald Abraham CBE HonRAM on 18 March 1988

Thomas Arnold Fulton FRAM on 7 April 1988

Dr Paul Steinitz OBE DMus FRAM FRCO (Member of Professorial Staff 1945-84) on 21 April 1988

Leon Goossens CBE HonRAM (Member of Professorial Staff 1924-34) on 13 February 1988

Solomon CBE, HonRAM on 22 February 1988

Henryk Szeryng HonRAM in March 1988

Joan Bonner FRAM (Member of Professorial Staff 1961-77) on 22 November 1987

Jascha Heifetz HonRAM on 10 December 1987

Mildred Litherland FRAM (Member Professorial Staff 1955-86) on 11 December 1987

Manoug Parikian HonRAM FTCL (Member of Professorial Staff since 1959) on 24 December 1987

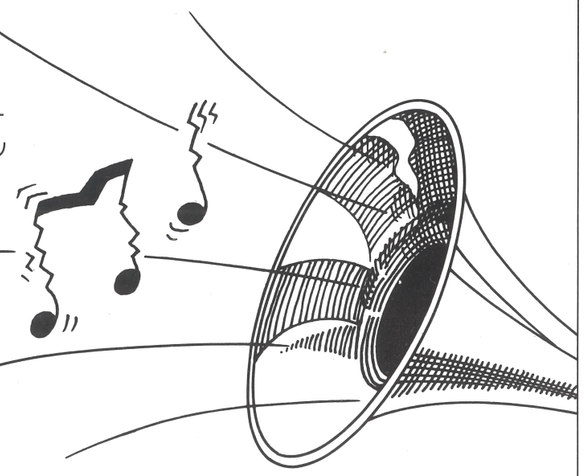
Peter Schidlof OBE HonRAM (Member of Professorial Staff 1975-77 and from 1986) on 15 August 1987

Louis Kentner CBE HonRAM on 22 September 1987

Phyllis Tate FRAM on 29 May 1987

Henry Cummings FRAM on 1 April 1989

"In my heart I knew this was the final blow."



When the notes will not come as easily as they used to, it isn't just the music that suffers. After a lifetime of giving pleasure to others, the musician can find his or her career and livelihood ending on a sour note. So often with only a small pension to fall back on, he or she faces real poverty.

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RAM CLUB NEWS

Mark Wildman, secretary to the RAM Club, reports on a varied and important year in the Club's history

The Committee has pleasure in presenting the 99th Annual Report (for the year ending 30th September, 1988).

The season commenced with the Annual General Meeting in November 1987 at which the following were elected:

President: Ruth Harte
President Elect: HRH The Princess of Wales
PastPresident: FlorenceHooton OBE
Committee: Kenneth Bowen
Phillip Casperd
Nick Skelbeck
Rex Stephens
Co-opted: Antonietta Notariello

Following the 1987 AGM the Lindsay String Quartet gave a recital in the Duke's Hall. The programme included music by Haydn, Schubert and Beethoven and was admired and enjoyed by a large gathering of members and their friends. At the first social occasion in 1988 we were very pleased to welcome Benjamin Luxon and David Willison. They gave a performance of Schubert's *Schwanengesang* followed by a selection of folk songs. Mr Luxon brought his recital to a conclusion with a rousing performance, in his own inimitable style, of 'The Floral Dance'. Coombs and Scott, the Piano Duo, visited the Academy in May and gave a recital of pianistic and musical brilliance. Their varied programme included works by Poulenc, Schumann, Ravel, Weber/Langrish and Leopold Godowsky. This social event happily coincided with our President's birthday. On this occasion refreshments were served after the concert and members were glad to have the opportunity of mingling and meeting old friends. The Annual Dinner again took place in the Duke's Hall in June. About 120 members enjoyed a pleasing cold buffet supper, for which we warmly thank Mrs Jean Langdon. The evening was enhanced by the presence of Lesley Garrett who delighted her audience with a short programme of Cabaret Songs.

The Club is most grateful to all the artists who have visited the Academy during the year and who have so generously given of their time and talent. They all have very busy concert schedules and we deeply appreciate their great kindness to us. Time marches on and the Centenary Season is now upon us. The Centenary Sub-Committee, chaired by Noel Cox, has worked hard to arrange a calendar of splendid events. It was noted that the Club did not possess a Presidential Chain of Office or Medallion and it was felt that the Centenary season was an appropriate time to acquire such a medallion, first to be worn by HRH The Princess of Wales at the Centenary Banquet in July. Therefore an appeal was launched to raise a relatively modest sum with which to commission the design and manufacture of a medallion. We are pleased to report that to date £997.50 has been raised. At the final committee meeting of the season it was decided to invite Heather Dupré to submit designs for the Medallion. This she has done and we are most grateful to her.

This season we have received the resignation of a number of members. We thank them for their support over many years. It is with deep regret that we record the death of our immediate Past President, Florence Hooton. We remember her with great affection, gratitude and respect. We have welcomed 238 new members to the club, 210 of whom left the Academy last July. Therefore, there are now 1020 members of the RAM Club, of whom 85 reside overseas, 935 reside in the U K. Having taken into account the number of resignations, the number of those who have very sadly died during the season, and the number of those whose membership has lapsed through default, the foregoing figures represent an overall increase in the membership of 200. On leaving the RAM students are now offered free membership of the Club for five years. The Academy and the Club are keen that former students should join the Club and become active members. We are interested to maintain contact with former students and to watch the progress of their careers. Those with news of their activities at home or abroad should send it to the Editor of the Magazine, Andrew Stewart. He will be pleased to hear from you! A Register of Members is about to be published. For this reason no list of new members or alterations to addresses is published in this issue of the *RAM Magazine*.

We thank those who retired from the Committee in 1988: Jean Anderson, Margaret MacDonald, Alexander Kelly, Phillip Casperd and Nicholas Skelbeck. Their work for the club has been very much appreciated. Our thanks go out to Helen Chrystowksa who continues to give unstinted and loyal service to the Club. In conclusion we wish to thank Ruth Harte, our retiring President, for her invaluable help in so many ways throughout the season. We welcome our new President, Her Royal Highness, The Princess of Wales, extremely happy in the knowledge that she has graciously agreed to be our Centenary President. She will be attending the Club's Centenary banquet on 10 July.

RAM HONOURS

Since this magazine last appeared in print many Academy students, benefactors and friends, both past and present, have received honours and awards in recognition of their contribution to the music profession. The following presents a brief chronological archive of award winners and their achievements. Care has been taken to catalogue all those who have come to the attention of the Editor: to anybody who has been overlooked, apologies are extended.

■ QUEEN'S BIRTHDAY HONOURS 1988

Knight Batchelor Harrison Birtwistle, FRAM;
DBE Elizabeth Maconchy, HonRAM CBE;
OBE George Guest, HonRAM;
MBE John Tunnell, FRAM
MBE William Llewellyn, FRAM

■ NEW YEAR'S HONOURS 1989

Life Peer Sir Robert Armstrong HonFRAM
KCVO Col The Hon Gordon Palmer HonFRAM
CBE Thomas Allen Esq HonRAM
Miss Jeanetta McStay ARAM
OBE Neil Black HonRAM
Alan Hacker FRAM
Lieutenant Colonel G. A. C. Hoskins ARAM
Joan Last HonRAM

■ ACADEMY HONOURS (17 March 1988)

Honorary Members of the Royal Academy of Music (HonRAM)
Accardo, Salvatore
Allen, Thomas
Bennett, William
Berio, Luciano
Fischer, Annie
Gilbert, Kenneth
Neary, Martin
Norrington, Roger
Price, Margaret

Fellows of the Royal Academy of Music (FRAM)
Arditti, Irvine
Bell, Sebastian
Kershaw, Stewart
Martin, Philip
Norris, David Owen
Tavener, John
Thomas, Mary
Thomas, Peter
Thompson, Michael
Watson, James
Wilson-Johnson, David

Associates of the Royal Academy of Music (ARAM)
Barton, Marianne
Burton, Judith
Dullaghan, Sister Andreé
Etherden, Alan
Glennie, Evelyn
Godson, Daphne
Handy, Lionel
Haraldsonn, Halldor
Harris, Paul
Kennaway, Igor
Pepper, Richard
Shepping, Anthony
Spencer, Charles
Swayne, Giles
Watkins, Richard
White, Jillian

■ ACADEMY HONOURS (17 March 1989)

Honorary Members of the Royal Academy of Music (HonRAM)
Auger, Arleen
Ayrton, Norman
Bashmet, Yuri
Hasson, Maurice
Orford, John
Schiff, Andras
Weir, Gillian
Wibaut, Frank
Williams, John

Fellows of the Royal Academy of Music(FRAM)
Addison, Richard
Blake, Howard
Caird, George
Crayford, Marcia
Dundas-Grant, Deirdre
Hill, Robert
McLeod, John
Rigby, Jean
Rose, Barry
Stewart, Rodney
Wallfisch, Raphael
Warren-Green, Christopher

Honorary Fellows of the Royal Academy of Music (HonFRAM)
Bliss, John
Gubbay, Raymond
Johnstone, Adam

Associates of the Royal Academy of Music (ARAM)
Barrell, David
Blackwell, Muriel
Bowyer, Kevin
Bronder, Peter
Ellis, Gregory
Mason, Anne
MacGregor, Joanna
Morris, Andrew
Schonwandt, Michael
Winn, Robert

Honorary Associates of the Royal Academy of Music (HonARAM)
Farrow, Pamela
Fell, Toni
Russill, Patrick
Solimini, Maria

Jean Rigby

David Owen Norris

FESTIVAL FRINGES

Roger Steptoe explains the benefits and pitfalls of organising the Academy's International Composer Festival.

Hans Werner Henze

Had I known three years ago of the enormity of the task of administering these Festivals, I would have probably thought twice about taking on such responsibility. Each year I vowed would be the last, as the time it steals from my own work and life, not to mention the pressures of getting it right, is intrusive and exhausting. But something lulls me back into thinking that it *must* be done again, to face another challenge of putting together another Festival with all its different problems that shift and change daily as order and organisation are slowly established. In short, I have discovered that the Festivals have now become a way of Academy life. However, the whole event is a shining team effort from the entire institution.

The Festivals began in 1984 with Witold Lutoslawski coming to the Academy at the invitation and initiative of Paul Patterson and Sir David Lumsden. A pattern of planning and programming was established and soon a format of possibilities and ideals was realised with the music of Sir Michael Tippett in 1985 and Krystof Penderecki in 1986 comprising the first successful and unique cycle of three Festivals. In 1987, the venture escalated with an idea from Melanie Daiken that the RAM should feature the music of Olivier Messiaen, with the involvement of his wife, Tristan Murail, and George Benjamin. Unarguably, Messiaen is the world's most referred composer, and this amplified the daunting job of administering my first Festival. But Melanie Daiken was always in the foreground, together with her husband and honorary colleague, Patrick Cuming, Paul Patterson and John Bliss, the Academy's Administrator.

I began to assemble an alarming schedule of press and media coverage, interviews, phone calls to agents, publishers, printers and the French Embassy to name just a few. I must acknowledge the unstinting and continuing help from Rita Castle (Personal Assistant to the Festival Committee), Zena Flax (Designer) and Dvora Lewis (Press and Public Relations), for without their guidance and support these Festivals would have foundered long ago.

Hans Werner Henze was appointed as the International Chair of Composition in 1987, being part of an innovatory scheme to introduce a wider range of experience into Academy life. We celebrated his music and this new association with a Festival in 1988, and in 1989 Luciano Berio provided an Italian theme, this time in collaboration with the Royal Opera House, Covent Garden and the Royal Academy of Arts in Piccadilly. it is easy to fall into a set pattern and the linking up with Berio's opera, *Un Re in ascolto* at the ROH and the twentieth-century Italian Art Exhibition at Burlington House brought a fresh dimension, with new international publicity possibilities and the forging of healthy friendships. In addition, we programmed nine works by student composers at the Academy, emphasising the growing activity of a respected international composition department. At the time of writing, we are planning for the 1990 American Festival, which will include various works by Elliott Carter performed in the presence of the composer.

Elliott Carter

The flourish of initial activity begins about a year in advance; in fact, no sooner has one Festival finished than plans are made for the next, and we are committed, in principle, for the next three years. The invitations are issued, concert programmes put together and conductors approached. For the next event in 1990 we are booking St John's Smith Square, as the Duke's Hall will be closed for major refurbishment. St John's is booked for three days in March (13th, 14th and 15th) and the programmes devised by Paul Patterson in consultation with the conductors and Carter's publishers, will be divided between St John's, the Academy and a jazz club. For this Festival I am trying to find sponsorship. Undoubtedly we will be billed for airfares and hall-hiring charges. These costs will be over and above our usual bills for music and percussion hire, printing 12,000 leaflets, 1,000 programmes, porterage, visiting lecturers, programme notes, design and typesetting, staffing and receptions, hospitality and, not least of all, the flowers prepared by the Academy's telephonist, Megan Brady. Adherence to a strict budget is yet another responsibility. For the Berio Festival, I persuaded Martini and Rossi to provide a vast and welcome supply of wine and aperitifs and the Italian family-run firm, Spaghetti House Restaurants, to provide food which included a splendid lunch for the Berio Study Day held at the Academy.

The design and production of both the leaflet and the twenty-four or twenty-eight page programme take on nightmarish proportions, with the research and collating of all the material being one of the most extensive of all tasks. Proof-reading is just part of this and here Zena Flax is my most valuable help. Her assistance goes beyond her official commitment to the job. Many last-minute changes take place to ensure that the inevitable wrong spelling is corrected or that a name, vital in the team, has not been missed out of the list of acknowledgements. Another feature of the Festivals is the involvement of the Ambassador and Embassy representing the chosen country and origin of the composer whose music is to be heard. Close liaison between myself and the Embassy staff results in the Ambassador's patronage, a message welcoming the Academy's initiative and a visit by him, normally to the last concert, by now a gala occasion. Both the German and Italian Ambassadors have given a large dinner party for the respective composers in their London Residences.

At the end of each Festival, after all the concerts, the excellence of the students' playing, the commitment by *all* the students and staff, the parties and last-minute panics, the reviews and acclaims and general buzz of activity and excitement, there is a feeling of satisfaction at a job well done. For me, this is the biggest reward. It is the total success of the function and purpose of such Festivals, being a widening of the experience and communication of contemporary music to tomorrow's musicians, making them aware that this should be a regular occurrence rather than an occasional, half-hearted dabble in the music of our time.

BERIO AT THE ACADEMY

Susan Bradshaw reviews the Academy's latest International Composer Festival

Following hard on the heels of the five-day 'Boulez at the Barbican' retrospective, the three-day mini festival 'Berio at the Royal Academy of Music' (13-15 February) was evidently more modest in scope. An ambitious project nonetheless – although the fact that the programmes were diluted by the inclusions of nine sizeable chamber orchestral works by post-graduate students meant that the amount of rehearsal time available for larger scale works by Berio himself was necessarily curtailed. Only five of the sixteen pieces by him involved more than a handful of performers, and only four – *Sinfonia*, *Points on the Curve to Find...*, *Requies*, and *Chemins 4* – were written during the last twenty years. For the rest, there were four instrumental solos (the *Sequenzas* for trumpet, trombone and clarinet, and *Les Mots sont Allés* for cello), one transcription (of Kurt Weill), two quasi-arrangements (*Cries of London* and *Folk Songs*) and three relatively uncharacteristic early works dating from 1949-51 (the *Concertino*, *El Mar La Mar* and *Opus Number Zoo* – although the last two were given in arrangements made a couple of decades later); this left *Tempi Concertati* as the single work representative of Berio's wholly original response to the avant-garde movement of the late 1950s and early 60s – a response that was to prove crucial to his own later development as well as providing a clue to the often complex and essentially decorative nature of his mature musical style.

Luciano Berio at the Academy

Much of Berio's more recent music is of a kind that seems for ever to slip through the fingers - to use his own revealing words, '...as a shadow might describe an object or echo a sound'.

Together with his other comment that 'the experience of not quite hearing is to be conceived as essential...' (both quoted in Roger Marsh's excellent programme notes), this can sometimes strike the listener in its more negative aspect of a frustrating refusal to define objectives particularly in relation to form. For despite a range of invention that is never for one instant boring and seldom less than astonishingly vivid, sounds often seem projected within a space where rhythmic emphasis is defined only as the outcome of a greater or lesser number of events occurring simultaneously. And since this is music expressed almost entirely in terms of the movement of sounds – without the obvious contrast provided by moments of stasis, let alone silence – there is rarely time to stop and listen, to reassess and to take one's bearings from amidst rippling echoes suggestive of infinity.

Berio's imaginative awareness of the quality of his material and its almost limitless possibilities is clearly comparable to that of Boulez. But whereas Boulez is at times almost obsessive in his intellectual determination to ensure the utmost logic and cohesion, Berio seems equally – almost wilfully – determined to leave threads hanging loose, apparently unconnected to the self-proliferating relationships that make up the surrounding textures. It may be that proliferation is occasionally allowed to get out of hand, so mitigating against the communication of anything more specific than a glorious superabundance; like Prospero in *Un Re in ascolto*, ultimately defeated by the richness of his own imagination, Berio sometimes seems in danger of failing to fulfil his own expectations – of lacking the patience to include considerations of comprehensibility. At the same time, it is this very impatience that gives his best music its truly life-enhancing quality: that of an unquenchable, almost tactile delight in the endless possibilities of combining sounds.

Amongst the most notable composers of the 1950s Darmstadt generation (Boulez, Stockhausen, Nono, Maderna, Pousseur), Berio alone rejected the many opportunities for self-justification and detailed technical analysis offered by the various contemporary music journals of the time – so setting himself apart from Stockhausen's more generally accepted viewpoint that 'the composers of the new music had also to become its teachers'. But then Berio's relations with the avant-garde were never more than tenuous; the very fact that he relied as much on intuition as on any systematic exploration of novel techniques may even have assured him a measure of protection against the periods of creative block which later afflicted others of his generation – Boulez (the most influential of the avant-garde lawgivers) in particular.

Berio also speaks lovingly, if vaguely, of music as 'the establishment of relationships' of an almost spiritual mission with regard to the organisation of sound. Searching out and defining relationships from within the complex chromatic totality characteristic of the 1950s had already given him the means of controlling mobility in terms of a harmony shorn of tonal reference points. More recently, 'Points' on a melodic curve have increasingly been found to suggest harmonic implications of their own. Since the mid 1960s (with the resonating middle C sharp pervading *Sequenza IV* for piano as the unsounded 'shadow' of a recurring pedal point, and with *Sequenza VII* for oboe centred around a sustained B natural) he has continued to search for ways of expressing quasi-tonal hierarchies in relation to ever more mobile points of reference. Or, conversely, of framing a monody with a sustained version of itself, so providing 'a sort of harmonic echo chamber' for the melodic evolution unfolding within.

Berio and Lord Swan at a reception in the composer's honour

To mention relationships is however to suggest the presence – the importance, even – of some kind of audible argument; but since this facet of the music is generally deeply embedded in an overlapping multiplicity of interconnected ideas, it is one that has largely to be taken on trust. In any case, accepting that the absence of perceptible formal emphasis can occasionally lead to the music being deprived of focus in the traditional sense, it may then be understood as a means of suspending development within a decorative limbo that is a positive and eminently characteristic feature – the direct consequence of an inventive fervour which the composer himself (along indeed with many of his listeners) finds it impossible to resist.

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The Compleat Cellist

Lynn Harrell explains his own philosophy of teaching and playing the cello.

The cello was not meant to be a lonely instrument. It is the most human of all instruments, or so it has seemed to me. By the compass of its voice, the range of its dynamic, its flexibility of purpose, its very size, it was destined to be part of a warm and bustling musical community: orchestra, quartet and, of course, a teaching academy.

I love to teach. Locked now into the travelling ways of a soloist, forever moving on, I savour the involvement with others' quests. To me, teaching is an exploration, an adventure with students at their most vulnerable and open, their lives constantly full of puzzle and decision. How to realise the heartbreak of late Schubert? How to place Beethoven in the line of individual thought? Do you put down your second or third finger in that spot?

My life has been, until recently, apart from the musical establishment. As a teenager, I walked out of the Juilliard School in New York, and then out of the Curtis Institute in Philadelphia. I have always felt that my own musical education was completed by accident, at the back and front stands of the Cleveland Orchestra. It was the end of an era. The strong-willed, all-powerful and domineering director, George Szell, was as uncomfortable to work for as he was inspiring. There was only one way: his. He reworked my Schumann concerto for over a year before I played it with him in New York. It was a constant fight wresting, note by note, every ounce of my fibre from Szell's control. But I also came to recognise in him a tireless musical humility: his bullying was always in the service of music.

"Teaching is an exploration, an adventure..."

But others came. The visitors brought fresh air and other views. Without fear of hiring or firing, or of being summoned to the *maestro* for yet another tirade, I was free to absorb or reject these other approaches. Rudolf Firkunsky's elegance and clarity, Clifford Curzon's luminous sense of line, Jan Peerce's intensity and energy, Jaqueline du Pré's stunning freedom and fire, Claudio Abbado's seething passion came with other gifts.

It is this other perspective that I, as a visitor, have tried to bring with me as a holder of an International Chair at the RAM. A musical conservatory cannot exist by running against the grain of the world in which it finds itself. Juilliard is part of New York, prone to the harsh, competitive reality of life there. The Curtis Institute is part of old Philadelphia, self-absorbed and apart. The Royal Academy stands in the midst of rumbling and changing London: its building - old, crusty, settled – is full of tradition and the shades of those who came before. But it is part of a city with five world-class orchestras whose members work under conditions that an American player would laugh at openly. Insouciant flair is part of London's musical world and, inevitably, of its students.

The greatest talents will emerge regardless. (Anyway, there are so few of them that the international musical circuit and media quickly picks up word of the latest phenomenon.) But the firmament is large, there is room for many. Talent cannot be made but when it does exist it needs to be nurtured. Someone sets the rules, someone leads the way, someone cares.

SUZIE E. MAEDER

Lynn Harrell teaching at the Academy

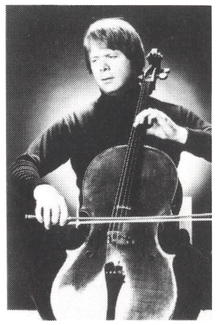
My main teaching home is Los Angeles, at the University of Southern California, at home in all senses that I have chosen deliberately. We are part of a university where the music school has its own proud history, but perhaps we are suitably humbled knowing that members of the football team's marching band are the real heroes – not the amazing USC Symphony Orchestra.

Perhaps it is true that the *best* American students come with a clearer, more rigourous understanding of the long-term requirements of a life in today's music business. They have to work harder to get there, often they pay for themselves. The music may come first but the concentration is on getting it out of the instrument and 'off the stage'. They know they must play louder, faster, cleaner and with greater security and consistency than those who came before. Without a matching love for music, this translates as cold athleticism for its own sake. Where the match is complete, it is marvellous.

I have been changed and enriched by my contact with Europe. I am touched deeply by the commitment to music that I find in England. I walk into the Royal Academy excited at the prospects of going away with as much as I will be giving. I, of course, have no responsibility day to day for any student. It is, therefore, a liberation for us all. (On a bad and wrathful day, my USC class would doubtless attest to that.)

I seek not to change any student's training at the Academy. Every teacher dreams of meeting his or her younger mirror image but, in reality, life is richer without that. I seek, rather, to add to what I find. There is always a way to hold on to an appreciation of musical aesthetics while concentrating on the mundane. Technique should have no place on the concert stage. The audience should not be sitting out there saying to themselves "my, what a wonderfully clean articulation" . But for that to happen, technique has to be everything in the seclusion of the practice room: hours and hours of exactness and honing.

George Szell passionately demanded accuracy of ensemble, of attack, of intonation: the bare bones of fine playing. Now, after all these years, I see that he was right.



Lynn Harrell

Colour and comedy in Berlioz's Shakespeare

A new production of a neglected masterpiece at the RAM highlights Berlioz's gift for melody. Christopher Huning reviews a strong cast.

SIMON CORDER

Given that Berlioz's *Béatrice et Bénédict* uses no more than about half of the original text of *Much Ado About Nothing*, concentrating entirely on the comic element, it is an accepted dictum that to force Shakespeare's tragic element on the opera can only be detrimental. The balance of comedy and dramatic action was achieved perfectly in the Academy's spring-term production of the work, directed by Ceri Sherlock and designed by Richard Aylwin. That the comedy was uppermost was apparent from the very opening, in which the chorus of Messinans rejoices the victory over the Moors. The *Sicilliene* that ensues from this was delightfully ridiculous and deadpan, evoking a lively response from the audience. The chorus from the opening set the tone for the singing throughout, which was uniformly excellent.

Members of the cast of Béatrice et Bénédict

The first substantial aria, 'Je vais le voir', was the first of many high points. Dawn Williamson was a radiant Hero, in every way appealing. The level of excitement set here was eminently maintained in the duet 'Comment le dedain pourrait-il mourir?' Joanne Rondel as Béatrice was a powerful mezzo and Julian Jensen as Bénédict showed a very French tenor voice. Their acting was as impressive as their singing spoken dialogue in operatic performance frequently comes over as contrived and pedantic, but Jensen brought to the fore Shakespeare's misogynist with a fast line in repartee, and was very well countered by Béatrice's acidic razor-edged wit. Unfortunately, the strength of characterisation was not uniform through the whole performance, and I found Mark Pancek's cavortings as Somarone, rehearsing his *Epithalame Grotesque*, a little gratuitous, although some of the blame for this must rest with the composer. Julian Jensen continued to shine in the trio 'Me marier? Dieu me pardonne', although with no adverse reflection on the singing of Don Pedro and Claudio, in what amounts to a tenor aria with interjections, rather than a trio proper. Neal Davies as Don Pedro and Roger Langford both had excellent voices and, moreover, Langford was very convincing in Claudio's role as an improbably 'squeaky-clean' foil to Bénédict.

One could easily run out of superlatives in talking about this performance, but the highest praise is without doubt deserved. The first act was rounded off with another two magnificent moments. Joanne Rondel dealt beautifully with 'Ah, je vais aimer', both from the aspect of her singing and of her portrayal of Béatrice suffering the torments of her rapidly changing feelings. And I cannot imagine a better way to close an act than 'Nuit paisable et serene'.

The opening of the second act saw a greater degree of over-acting, the servants becoming somewhat carried away with their 'celebrations', and the two maids parading rather like pantomime characters. This did not, however, distract from the quality of the first main scene of the second act: Béatrice's aria 'Il mien souvient', which leads into 'Je l'aime donc'. Again Joanne Rondel was excellent both in vocal ability and in her portrayal of Béatrice's character. A good deal of the dramatic impact of this part would be lost if merely sung, but here Béatrice's ever-increasing agitation was beautifully done without overstatement. The ensuing trio, sung by Hero, Béatrice and Ursula, provides another wonderful example of Berlioz's writing for female voices in this opera, almost Mozartian in its warmth, and similarly of how these three singers were able to do it justice. Throughout this act, one could not help but be impressed by how easily Julian Jensen and Joanne Rondel fitted their parts, which showed to best effect perhaps at the point of their marriage, when Shakespeare's dry humour was neither overdone nor was it ignored. The high standard of singing shown throughout was brought to a fitting culmination in the final duet 'L'amour est un flambeau qui brille et disparait'.

It was unfortunate that the orchestra did not quite live up to the standards set on stage. The playing drawn from them by Gareth Morrell was not what one has come to expect from the Royal Academy. The opening of the overture was less than convincing, with a heavy-handed approach adopted in many of the tunes that re-appear later in opera, although it did develop a kind of raw excitement by its conclusion. The balance, however, between the pit and the stage was good helped considerably by the acoustics of the theatre. Overall, this was a very impressive performance and it is to be hoped that names from this splendid evening will be seen elsewhere in the near future.

CHRISTOPHER STEEL AT 50

Robert Crowley outlines the works and progress of an undervalued composer

One of the highlights of next year's Chelmsford Cathedral Festival will be the first performance of Christopher Steel's *The Angry River*, a one-act chamber opera commissioned with support from the Eastern Arts Association. This is the most recent in a long line of religious works for singers and orchestra, beginning with the Mass in Five Movements, first performed at the Three Choirs Festival at Gloucester in 1968. The libretto of Steel's latest opera is by Mark Valencia (with whom he wrote a children's opera, *The Selfish Giant*, in 1981), recounting the legend of Benoît's Bridge, of how the shepherd boy Benoît is given the power by God to build a bridge over the Rhône, the 'Angry River'. Steel's score exploits the dramatic possibilities of the story to the full, and the work certainly makes an impact, not least for the characterisation of the shepherd boy who later becomes a saint as a result of the miracle at the centre of the story.

Christopher Steel has emerged as a significant composer of choral music in recent years; however, his choral works form only part of his output. He has composed no fewer than seven symphonies, in addition to a variety of shorter orchestral works, and these, written between 1961 and 1988, provide a valuable insight into his development as a composer. Born fifty years ago on 15th January 1939, Steel was educated at Shrewsbury School, studied composition with John Gardner at the Royal Academy of Music from 1957 to 1961, and then spent a year studying in Munich with Harald Genzmer, a pupil of Hindemith. After a period as director of music at Bradfield College he was awarded an Arts Council Composers Bursary in 1981, since when he has been a freelance composer and teacher.

Christopher Steel decided to become a composer when, as a schoolboy, he listened to a recording of Bach's second *Brandenburg Concerto*. By the age of twenty he had written a considerable amount of music, largely influenced by Wagner, all of which he subsequently rejected. His Opus 1, a piano sonatina, was published in 1960.

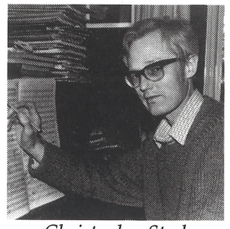
During his time at Bradfield College Steel composed music for six Greek dramas, one every three years, held in the College's famous outdoor theatre (based on the amphitheatre at Epidaurus). After leaving Bradfield he drew on these works to write *Apollo and Dionysus*, which was broadcast by the BBC Ulster Orchestra under Marcus Dods in October 1983. Exploring the conflict between Apollo (representing order and rationality) and Dionysus (representing instinct and emotion), this is a powerful yet tuneful and attractive piece, lasting around thirteen minutes, one of a number written with amateur performers in mind.

Apollo and Dionysus is primarily a tonal work, but Steel has not always written tonal music. In the late 1960s he experimented with the use of serial techniques with great effect. Taking as his point of departure Berg's Violin Concerto, he combined serialist with traditional forms and methods of composition. The main works written in this way are a number of concertos for various instruments and the Fourth Symphony, which was completed in 1968 but not performed until 1983, when it was broadcast by the BBC Philharmonic Orchestra under Bryden Thomson. An intense, dramatic work in a single movement, the Fourth Symphony is both very lyrical and full of contrast. It lasts twelve minutes, is rhythmically complex, and bursts with nervous energy. However, by the time he came to write the Fifth Symphony some sixteen years later his style had changed. At the end of the 60s Steel felt restless, and looked for a change of direction, away from serialism. He came to see that for him the way forward lay in a kind of extended tonality which could incorporate diatonic music as well as total chromaticism, and this new approach is seen in one of his most outstanding compositions, the *Passion and Resurrection According to St Mark*, which he began to plan in 1972 and completed in 1978. The *Passion and Resurrection* is scored for mezzo soprano, tenor and baritone soloists, chorus and chamber orchestra, and is a setting of extracts from St Mark's Gospel interspersed with hymns and poems by John Donne. It still awaits its first performance. The music is frequently complex and chromatic but also in places lyrical and more tonal, as in the moving setting of the hymn 'There is a green hill far away', which was later published separately in a modified arrangement for church choir. The work ends with an extended passage in D major, as the music reaches an exuberant climax with the Latin hymn, *Surrexit Christus*. Steel had been convinced that this kind of joy could not be expressed using serial techniques and the work's confident assertion of tonality is certainly very exciting.

In 1979 Steel's anthem *Praise the Lord, O my Soul* was sung at the Opening Service of the Three Choirs Festival at Hereford, and his reputation as a choral composer was further enhanced by the composition of *The Path of Creation*, a larger-scale work in the tradition of Walton's *Belshazzar's Feast*, commissioned by the Princes Risborough Music Society in 1984.

In addition to *Apollo and Dionysus*, his orchestral works include the excellent *Six Turner Paintings*, written in 1974 and broadcast by the BBC Scottish Orchestra under Andrew Litton in March 1986, and a more recent composition with a medieval flavour, *The City of God and the Garden of Earthly Delights*, first performed by the Reading Symphony Orchestra under Andrew Parrott in April 1986.

Besides the orchestral and choral works, Christopher Steel has written numerous shorter instrumental pieces, as well as music for children and church choirs. He has also prepared two sketches for full-scale operas, the



Christopher Steel working on the score of his Fifth Symphony

first based on the Odyssey and written between 1969 and 1972, and the second, *Freedom*, composed between 1979 and 1981 to his own libretto. His piano music include *Ten Gemstone Miniatures*, a collection of short, contrasting pieces written in 1976 and just published. A notable composition, for baritone and piano, is the song cycle, *Piping down the Valleys Wild*, settings of poems by Blake, broadcast by Brian Rayner Cook and Roger Vignoles in 1978. Christopher Steel has made an important contribution to the organ repertoire with a series of works beginning in 1965 with the *Fantasy on a Theme of Purcell*, and his church music has also found wide acceptance. His gift for writing and developing melodies is frequently apt to lead him towards the realm of light music, an idiom he handles with telling effect, as in the Advent anthem, 'People look East'. It also surfaces from time to time in his more serious works.

Sixteen years separated the composition of the Fourth and Fifth Symphonies, although their first performances were just three years apart, both conducted by Bryden Thomson. The Fifth 'Romantic' Symphony, has been broadcast twice, in June and August 1987. It is more than twice the length of the Fourth, lasting some twenty-eight minutes, and has five movements. The work was written as a tribute to the English romantic poets of the early nineteenth century, and in it Steel nails his colours to the mast as a romantic composer.

The orchestra required is a characteristically large one, with a vast array of percussion instruments, suggesting possibly that Steel is still influenced by Wagner, from whom he borrows a significant theme in the final movement. However, the combination of vibraphone, celesta and harp and the prominent use of percussion belong firmly in the twentieth century, as does the music.

Each of the five movements is headed by a quotation from one of the romantic poets. The third movement, at the heart of the Symphony, is prefaced by the lines 'And much it grieved my heart to think what man has made of man', from Wordsworth's lines written in early Spring. The music of this movement has a listless quality which is disturbing despite the beautiful, intoxicating chords played quietly by the strings. This movement comes as something of a shock, as the opening of the Symphony is full of confidence, with soaring melodies and a feeling of space and light. In the fourth movement the mood is shattered by noisy percussion solos, repeated trumpet fanfares and a relentless driving force. Wordsworth is describing aspects of Nature as 'Characters of the great apocalypse, the types and symbols of Eternity', and the music here is energetic and turbulent. The final movement opens with Wagner's Valhalla motive (inverted) from *The Ring*, played as a brass chorale. Tennyson's lines, 'The old order changeth, yielding place to the new' have a musical meaning here, as the Symphony ends in diatonic peace and calm, the music reflecting the serene acceptance of change, away from the angry dissonance of the fourth movement.

Following this work it comes as no surprise that the Sixth Symphony should have strong tonal and rhythmic elements. But there is a new element too: the influence of medieval music, deliberately assimilated.The Sixth Symphony, *Sinfonia Sacra*, is a four–movement choral symphony, in which each movement is a setting of a medieval English poem, dealing with the birth, ministry, passion and resurrection of Christ. It was completed in February 1986, and first performed by the Sheffield Bach Society under Roger Bullivant in November 1986.

Before a performance of the *Sinfonia Sacra* at Cheltenham Town Hall in November 1987, Christopher Steel gave a talk in which he outlined his aims as a composer explaining how he believes it is very important for a composer to communicate clearly with an audience, always bearing in mind the fine balance to be drawn between challenging listeners and writing music which is intelligible and approachable. He has recently stated that, for him, the way forward lies in combining different elements from the past, both recent and more distant, to make something new: tonality and atonality can co-exist, rhythm and non-rhythm, lines and fragmentation. His ambition, as yet unachieved and perhaps unachievable, is to write a work both beautiful and original. We look forward to the first performance of *The Angry River* at Chelmsford in May 1990, and we also await the first performances of the Seventh Symphony (completed in January 1988) and his most recent composition, a Cello Concerto for Alexander Baillie and the BBC Philharmonic Orchestra. At the time of writing Christopher Steel is working on a *Sinfonia Concertante*, a three-movement piece for organ and string orchestra, commissioned by Zeljko Sojcic, the Organist at St Engelbert's Church, Mülheim, near Essen. We hope to hear more of Christopher Steel in the future.

Bridge motive from The Angry River

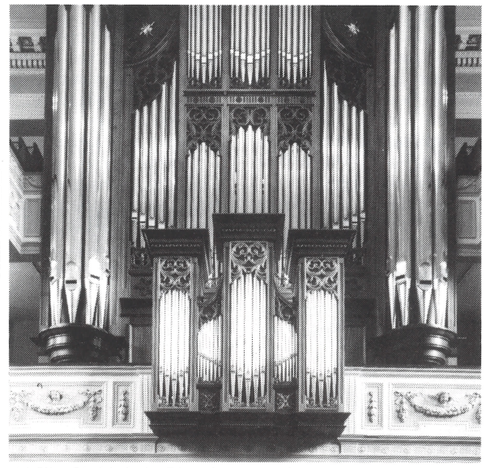
TRAINING TOMORROW'S CHURCH MUSICIANS

Patrick Russill reports on the Academy's commitment to Church Music.

The British Music conservatoires have always trained church musicians; in the case of the Royal Academy of Music, for more than 150 years. None however has provided training specifically directed towards the broad range of skills and attitudes needed in making music for the church. So why has the RAM launched a Church Music Studies programme now?

This country's musical traditions have grown directly out of the rich soil of its diverse church music. But, over the last 20 years, liturgical practices and attitudes to music in worship have changed and developed at a rate unknown for generations, subjecting church musicians to new challenges and imperatives. The Academy's new course is intended as a positive response: to encourage the application of high standards of musical skill to the opportunities presented by today's revised and developing liturgies: to recognise the importance of deepening ecumenical and international contacts; and to identify the essentials of tradition which provide the foundation for thoughtful and lively provision of music in worship in the immediate and more distant future.

How has the church music course come about? That it is the brainchild of the principal, Sir David Lumsden, will be no surprise after his distinguished career in church music: the opportunity was provided by his much publicised and continuing reappraisal of the RAM's priorities and objectives. Significantly, church support has been vital. The Rev Christopher Hamel Cooke, rector of St Marylebone Parish Church, just half-a-stone's throw from the RAM, was at the same time planning and bringing into being the St Marylebone Healing and Counselling Centre in the refashioned crypt of the church. Sir David's plans for a church music course chimed with Christopher Hamel Cooke's visionary, and stunningly executed, concept of health care and counselling within the total pastoral umbrella of a Christian community. The first and most dramatic fruit of this relationship is the remarkable new organ by Rieger of Austria, installed in the church in 1987, jointly funded and used by St Marylebone and the Academy. The role of Catherine Ennis, both director of music of St Marylebone and a professor in the RAM, has been crucial in the planning and the practical working of this imaginative arrangement. The final element in the conception of the church music course was the involvement of the Royal School of Church Music: Dr Lionel Dakers, former director of the RSCM, gave enthusiastic support and important advice from the earliest stages and is now a regular visitor contributing to the course.


SUZIE E. MAEDER

'A Kist O'whistles' – Rieger's 4 manual organ in St Marylebone Parish Church.

What is the practical philosophy behind the course? Changes and challenges to traditional assumptions about church music do not alter the basic role of music in worship: that of a particularly intense expression and projection of prayer. As Pope John Paul II said during his 1982 visit to Britain, in a slightly overstated paraphrase of St Augustine, 'It is good to pray. It is better to sing.' Prayer takes many forms and its form is affected by many conditions. It can be active or passive (perhaps receptive is a better word; it can be communal or personal; it can be affected by racial and social culture, age or denominational tradition. Prayer is unifying, sometimes challenging, always truthful, hence liturgy and its music should rightly be based on tradition, should be subject to critical renewal, and should have an inherent worth and integrity.

This philosophy has three crucial implications for the development of the course. First the course must extend its reach across denominational barriers, while maintaining a keen appreciation of denominational traditions. Second, it has to lay equal stress on purely musical skills and the understanding needed for their sensitive and imaginative application, an understanding involving aspects of liturgy, theology, pastoral care and administration. This philosophy ensures the course will convey the essentially 'ministerial' nature of the church musician's work.

Following this philosophy, the course stresses certain basic and essential attitudes. Liturgy is not to be approached as a fetching showcase for an archaic or arcane repertory; however, integrity and craft are vital in musical material and performance at levels. There may be as much inherent quality in simple music as

HANYA CHLALA

Catherine Ennis

in sophisticated (quality is not the prerogative of any particular style). Appropriate style depends on context and correct analysis of context is a skill at the centre of the church musician's art, and that, if we are honest, brings us back to the nature and character of prayer.

What are the advantages and disadvantages of a church music course in a London conservatoire? It can avoid the danger of ghetto treatment of and ghetto mentality in church musicians (how many have been satisfied with or damned by the phrase 'a product of the organ loft'?) and helps break down the assumption that gifted church music directors can only be drawn from the ranks of organists. It all encourages the same high executive and interpretative standards in church music as in secular music; there is a multiplicity of in-house resources, both in equipment and professorial staff, together with ready availability of distinguished practitioners and experts in diverse fields from outside the institution; there is the potential for international contacts generated through a conservatoire of international aspect; and there is the opportunity of first-hand experience of the broad spectrum of liturgical practices in a great city.

The obvious disadvantage would appear to be the lack of a living and regular liturgical focal point for 'hands-on' experience. However, already the course has close contact with London's cathedrals and several of its major churches, contacts which we hope in time to strengthen and extend. In addition, many students are working (either as singers or players) in a wide range of situations: from humble inner-city parish church, through school and city church organ scholarship, to an assistantship at a major London cathedral.

A special boost has been given to the 'hands-on' needs of the course by the establishment of the Alec Robertson Memorial Scholarship which takes the form of a singing clerkship for a RAM church music student in the choir of Westminster Cathedral. The first award will be made for September 1989.

What special role can the RAM course fulfil in church music education? At undergraduate level church music studies appears as a specialist option within the already existing framework of an intensive and broad ranging musical training. First, it provides a preparation for aspiring or pre-elected university organ scholars. (The Oxbridge college organ scholarship offers unique and irreplaceable experience, limited however by the denominational and liturgical traditions of the various colleges. Nevertheless, together with the choir-school systems it lies at the heart of the Anglican cathedral-style tradition.) Second, the course can work at postgraduate level, offering the opportunity to broaden horizons, deepen thought and concentrate on executive skills.

So far, students have comprised singers, composers and, the largest group not surprisingly, organists. The student's aspirations in church music cover a wide range, the brunt of the teaching being borne by David Hill and myself, both of us with considerable inter-denominational experience, as is the case with two other contributing RAM professors, Christopher Bowers-Broadbent and Catherine Ennis.

The hub of the course has been a weekly seminar dealing with a host of subjects and issues and welcoming distinguished visitors, including the former and new director of the RSCM, Dr Lionel Dakers and Harry Bramma, cathedral organists James O'Donnell, Barry Rose and Paul Trepte (director of music of the evangelical St John's, Hyde Park) Christopher Thomas, musicologist Dr John Milsom, hymnologist Canon Anthony Caesar and the director of the Edington Festival, David Trendell. The regular weekly round of skills classes has been supplemented by visits and observations of rehearsals and services at Winchester, Southwark and Westminster Cathedrals and at Westminster Abbey. Regular tutorial visits by Martin Neary are a part of future plans.

The development of the course will clearly be much affected by student demand and need as well as by the changing demands and needs of church music itself. It is likely to be a gradual evolutionary process. But the essential character of the course is already clear: ecumenical and diverse in outlook with musical skills given point and purpose by thought. This will also be apparent in the RAM Church Music Summer School held in conjunction with Regent's College and directed particularly at advanced students and those already in the profession. Planning is already well-advanced and the course will run 8–15 July 1989. *See* **Courses and Events**, p.6.

The Amadeus: 40 Years in Pictures and Words

As a special offer to all recipients of the *RAM Magazine*, this splendid album of memorabilia is available at £7.50 (plus £1.50 p&p). It is sold in aid of the Amadeus Scholarship Fund, which exists to help young chamber musicians realise their musical potential. To purchase copies please call either the Development Office (01-935 1665) or Mrs Rozsa (01-794 9898)

REVIEWS

■ Suite Africana *(for guitar) by Arthur Wills*

Edited by Hector Quine

(Oxford: Oxford University Press, 1988) £3.50

Arthur Wills's contribution to the contemporary repertoire of music for guitar has grown apace. In addition to two song cycles (*Love's Torment* and *A Woman in Love*) and a volume of educational pieces (*The Contemporary Guitarist*), since the Sonata of 1975 he has produced a stream of solo works. These range in length from miniatures, such as the *Homage è Ravel* and *Sad and Glad*, to the more extended *Pavane and Galliard* and *Year of the Tiger*. His most substantial offering for this instrument to date, however, has been *Moods and Diversions*, a major piece in three movements ('Variations', 'Fugue'. 'Passacaglia'), which in some ways belies its title: no mere *divertissement* this.

The *Suite Africana* is the result of a visit to Zululand in 1984. In his preface, the composer describes the first and third movement as 'being based on his experience of tribal music and dancing', and the second as a sound picture of the Old One, revered equally for his age, wisdom and magical powers. None of the movements is long, the writing is appropriately taut, with judicious use made of ostinatos.

Traditional 'Ngumi' modes, which feature not only in Zulu but also Swazi and Xhosa music, are evident, e.g.i) C Db F F G Ab (C major/D major) and ii) C D E F# G A (C major/D major), with certain notes either chromatically altered (E to Eb in 1) or occasionally omitted (F in i and F# in ii). The chordal intervals, which most strongly derive from these modes, tend to be fourths and fifths, and in this suite these are liberally spiced with seconds.

Since the open string tuning of the guitar is also predominantly in fourths, it is not surprising that the composer should have exploited this aspect of the instrument, notably in the final movement. As is often the case in pointed, rhythmic writing for the guitar, prominence is given to repeated-note motifs, here set in irregular groupings, which well capture the insistent yet spontaneous character of the tribal dance.

The slow central movement is evocative in mood, but midway through contains a short passage, which, as written, is impractical for the left hand. In other respects all is readily playable, the technical demands being reasonably advanced without requiring great virtuosity. This piece represents an attractive addition to the catalogue

Michael Lewin

■ Essential Clarinet Technique *by John Davies and Paul Harris*

(London: Faber Music, 1988) £6.99

Essential Clarinet Technique by John Davies and Paul Harris is a much needed book that will help all levels of performance. Several 'clarinet methods' are available, but this, to my knowledge, is the most comprehensive volume readily available in this country,capable of stretching even the most advanced of techniques. It sits on the stand in my music room and I constantly refer to it, both for my pupils and for my own private practice.Ess

Much attention has been paid by the authors, not only to the basics of developing a good technique but also to the inclusion of many very useful exercises for improving particular facets. I am especially fond of Part III, concerning articulation. This is explained clearly, and the authors' careful research has resulted in the selection of many excerpts from standard works that require different forms of articulation and accentuation.

My only reservation is that the introduction states that it is a book for players of every standard, from elementary to post–graduate level. From my experience of players in the early stages of development, I think that most of this book is either too advanced, or requires too much dedication. But for the rest of us, it is definitely a 'must'!

Angela Malsbury

Arthur Wills

REVIEWS

Paul Patterson with Krzysztof Penderecki

■ PAUL PATTERSON

CHORAL AND ORCHESTRAL MUSIC

Mass of the Sea; Sinfonia for Strings; Concerto for Orchestra; Europhony; Missa Brevis.

Paul Patterson's musical output since his mid twenties has been remarkable in that it has been both continuous and written to commissions. That he had to wait for his fortieth birthday for a recording devoted to his music by a major orchestra is surprising. It is true that works of his have appeared on record before, notably *Time Piece* performed by (and written for) The King's Singers and his *Kyrie* and *Gloria*. Yet when the moment did come his devotees were rewarded not with one but two recordings, all of which are available on record, cassette and compact disc.The first of these is of the *Mass of the Sea* and *Sinfonia for Strings* , opus 46 and 47 respectively. The Mass embodies two of Patterson's great passions, one surprising, the other not. Patterson's love of the sea is long standing and his ability at the helm of a sailing craft will testify that he is no stranger to it. Yet Patterson's love of choral music is surprising from an orchestral trombone player who, to my knowledge, has never sung seriously in his life (at least, not while sober!). However, with some sixteen vocal or choral works completed and with more commissions underway he is a significant composer for the voice. A major break through in this direction came in 1981 with an invitation from John Sanders to write a choral work for the 1983 Gloucester Three Choirs Festival. Patterson chose to write a Mass and to derive a good deal of the material for this work from the plainchant *Ave maris stella* (indeed, he originally intended to call the work *Missa maris stella*).Patterson's music has many characteristics, including exciting rhythms and flowing yet firm melodies. Above all, his music is well organised and his pieces are often built upon thematic cells which grow and develop. In the case of the *Mass of the Sea* he uses the plainchant to provide this material. The principal motif, for example, is derived from the first three notes of *Ave maris stella*; other references to the chant occur in less obvious ways. The impact of the Mass at its first performance was enormous and the many subsequent performances have only added to the view that here we have a new British choral work of stature. The Brighton Festival Chorus and the Royal Philharmonic Orchestra with Ann Mackay and Christopher Keyte give a fine account of the work, conducted by Geoffrey Simon. The central section of the work, 'The Flood', is particularly dramatic with its frenzied string passages and 'Pattersonesque' fanfares.

Patterson with Mstislav Rostropovich

The *Sinfonia for Strings* again illustrates Patterson's structured style of writing and is essentially in sonata form. Each movement, described characteristically by their titles ('Vigoroso', 'Dramatico', 'Scherzando') are, like the Mass, built upon closely-knit thematic ideas presented together, in the middle movement, with a fine example of Patterson's melodic ability. Once again the RPO strings respond well to the tasks and Simon extracts warm and sonorous tone, particularly in the slow movement.

The second recording is of three works, Concerto for Orchestra opus 45, written in 1980/81, *Missa brevis* opus 55, written in 1982/83 and *Europhony*, written in 1985. The recording notes provide a succinct summary of Patterson's career by Richard Morrison who, with some justification, puts 1980 as a significant date in Patterson's development as a composer. He describes Patterson as having been 'one of the most prominent British advocates of avant-garde compositional techniques'. The type of work Morrison refers to is *Kyrie*, *Requiem*, *Intersections* and *Time Piece*, all written in the 1970s.

However, the early 1980s saw a change in direction for Patterson. Always practical, he saw the need for music to be more approachable by the performers who needed to understand the music they were playing and to be able to perform it on limited rehearsal schedules. This change, combined with his natural flair for rhythmic ebullience and melodic line, produced the Concerto for Orchestra. The three movements are, like the *Sinfonia*, conceived and built upon tiny melodic cells. The fast movements are full of excitement and contain incessant rhythms, something which in the *Sinfonia* (written after the Concertos) is modified to some extent. The slow movement is full of colour and warm melodic line.

Owain Arwel Hughes and the LPO give a positive account of this work and of *Europhony*, although there are places in the fast movements of both where the playing is less than tidy. Nevertheless, one should not be put off by this: the music can stand it! The other work in this recording is the *Missa brevis*, written for Philip Simms and the Thomas Tallis Society Choir. Patterson avoided Greenwich's maritime connection and took Tallis (who died in 1585 and is buried in Greenwich Parish Church) as a starting point. Writing a simple English-styled mass full of lightness, refinement and drama and which could be used liturgically. Again the thematic links between sections, and sometimes between movements, are an important feature, as is the intoxicating rhythmic vitality. Every choir should consider having this splendid work in its repertoire: it is thoroughly approachable, not *too* difficult and is highly imaginative. I very much hope, however, that we will see a chamber-choir recording of this work before too long, as I found some of the London Philharmonic Choir's sounds cumbersome in places.

These recordings present a broad look at Patterson's music from 1980 to 1986 and are a must for anyone interested in British music. His works since 1986 (including two more choral works) would more than fill another two records. It is hoped that Patterson's recent output will soon receive such impressive recordings.

Andrew Morris

Mass of the Sea; Sinfonia for Strings:
Ann Mackay, Christopher Keyte, RPO, Brighton Festival Chorus/Geoffrey Simon
(rec) RPO 8006; (cass) ZC RPO 8006 (CD) CD RPO 806.
Concerto for Orchestra; *Missa brevis; Europhony*
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